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BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
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THE BALLARD LOAN EXHIBITION OF ORIENTAL RUGS

IT is now possible to announce, the selection having been made, that the special Loan Exhibition of Oriental Rugs from the Collection of James F. Ballard of St. Louis, which will be held at the Museum from October 8 to December 31, opening with a private view for members of the Museum on October 7, will consist of sixty-nine carpets, mainly Turkish or Persian, of the sixteenth and seventeenth centuries.

On one long wall of the large exhibition gallery, D 6, will be shown "dragon-carpet," Oushaks, Bergamos, Ladiks, and other Asia Minor weaves; on the opposite wall and on the floor of the gallery, Persian carpets and a remarkable group of the so-called Damascus rugs. The end walls will be hung with Ghiordes and Koulah prayer rugs of unusually fine quality.

The rugs have arrived at the Museum, and an illustrated catalogue is now in the course of preparation.

OUR LECTURE PROGRAM

ANY BULLETIN reader who compares the announcement on page 194 of Museum lectures to be given during the coming winter with that made a year ago will find that most of the series follow familiar lines but that interspersed among these are a few significant additions and that one or two courses have apparently been dropped.

Among the additions most worthy of note is a group of six study-hours conducted by Grace Cornell of Teachers College for the members of the Museum who are interested in studying what constitutes good design and color in the familiar things of daily living, in order that their purchases may be made most wisely and with the greatest satisfaction. This is an extension of a practical use of the Museum collections that has been made for several years for practical workers—salespeople, designers, and manufacturers. Believing that those who buy, as well as those who design, make, and sell, will welcome a course that emphasizes the guiding standards of good taste, a similar course is now offered for members.

A second addition, six lectures by Miss Abbot for classes in private schools, is the outgrowth of a pleasant relationship with the Association of Private School Teachers. The new course of lectures has been arranged with the coöperation of this Association to correlate with the course of study in the schools they represent. The Museum welcomes this broadening of the work with private schools which has been carried on for many years with a number of individual schools.

The courses apparently omitted do not in reality mark any backward steps. The talks for blind children are not announced because the children coming to them are almost without exception pupils in sight conservation classes who do not need or want to handle the objects. Accordingly they can go through the galleries and see far better examples of art than could be moved to the Lecture Hall. For these children the dropping of special talks is an actual gain, giving opportunity for gallery visits on the part of any class whose teacher will make such appointments with a

Museum Instructor. The failure to announce a series of talks for High School teachers also opens the way for any group of teachers or individual teacher to ask for the kind of talk that will meet particular needs rather than to attend a set course.

### THE ANONYMOUS PROTEST AGAINST THE MUSEUM'S EX- HIBITION OF IMPRESSION- IST AND POST-IMPRES- SIONIST PAINTINGS

SHORTLY before the close of this special exhibition, which has continued according to the original agreement from May 3 to September 15, an anonymous printed protest against it was given wide circulation through the mails and in the public press. It is stated to come from "A Committee of Citizens and Supporters of the Museum." Its concluding paragraph reads, "We refrain from signing this protest only because we wish to doubly emphasize our discontent, and also to escape the charge of merely seeking notoriety."

The Museum welcomes helpful criticism from citizens and supporters. Had the authors of this protest intended to be helpful to the Museum, we should have supposed that they would have made it directly to the Museum authorities at the opening instead of at the closing of the exhibition, and that they would have appended their names so that the Museum could judge of the weight which should be accorded to it. But the officers of the Museum welcome the protest even though it comes at the close of the exhibition, though it is unsigned, and is addressed not to them but to their fellow-citizens. They welcome it because of the opportunity afforded of reiterating their explanation of the circumstances in which this special exhibition was given and of the Museum's purpose in holding it. It was undertaken, as is stated in the introduction of the Museum catalogue, in response to a request from a group of art lovers, members of the Museum, who unlike the authors of the protest were not anonymous. They were Mrs. Harry Payne Bingham, Miss Lizzie P. Bliss, Arthur B. Davies, Paul Dougherty, Mrs. Eugene Meyer, Jr., John

Quinn, and Mrs. Harry Payne Whitney. These "art lovers" felt that "the educational value of such an exhibition would be greater if held in our Museum where the modern works could be easily compared with examples of art of well-recognized excellence shown in the nearby galleries." The Museum gladly granted their request, and our fellow-citizens are under great obligation to them for the assistance they have given to the Museum in making this exhibition so complete. In responding to this request, the Museum was perfectly aware of the fact that these impressionist and post-impressionist paintings have evoked "excessive admiration and excessive detestation." In exhibiting them the Museum has passed no judgment upon them either of admiration or detestation. It has provided and intended to provide an opportunity for the public to see the best examples of these schools which could be assembled in New York, in order that our visitors could not only compare the post-impressionist paintings with the impressionist paintings but could also compare both with the examples of art of well-recognized excellence shown in our adjacent galleries.

The Museum knows no partisanship in art nor does it promote any particular school of art, ancient or modern. It seeks to give to the public the opportunity of seeing every kind of art, from everywhere, which any considerable number of people esteem or admire, quite regardless of the particular taste of its officers and trustees. Whether the present exhibition has produced "excessive admiration or excessive detestation" is quite aside from the purpose of the Museum in holding it. It is, however, interesting to note that whereas this anonymous protest urges "that all persons having at heart the welfare of our community and civilization write to the authorities of the Metropolitan Museum expressing their disapproval of the present exhibition" only ten letters expressing disapproval have reached the Museum up to the date of publishing this BULLETIN, out of a membership of over seven thousand, and out of a body of citizens, to which this protest was addressed, of many millions.